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ABSTRACT

The sources and nature of conflict/accord between the artist role and the three primary roles that the artist confronts in the university--teaching, research, and the faculty role--were investigated. For comparison purposes, faculty members in the humanities fields were interviewed in addition to the full-time faculty members who were also practicing artists in the fields of music, visual arts, theater, and creative writing. For the artist respondents, a distinction was made between artist-makers and artist-performers. Humanists converged well on teaching/research/faculty roles. Their conflicts lay primarily in lacking necessary resources to carry them out (i.e., social exchange). Artist-performers converged well overall, except for the perception of committee work outside of their college as an obligation instead of a legitimate pressure. Artist-makers, on the other hand, diverged on the three roles. A major source of divergence may be that many did not want to be full-time faculty members. The findings may be restated as follows: artist-performers and humanists experienced many areas of accord and few areas of conflict with the teaching and faculty roles, while artist-makers experienced many conflicts and few accords. Areas of accord include: satisfaction with teaching, the value of social exchange with faculty peers, and enough time to work; areas of conflict include: conflict between the artist and scholar based on different values and failure to reward artists for their art. Differences between the findings and those cited in the literature are noted, and a bibliography and interview questions are appended. (SW)

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Role Conflict and Accord:

The Artist and Humanist in the University

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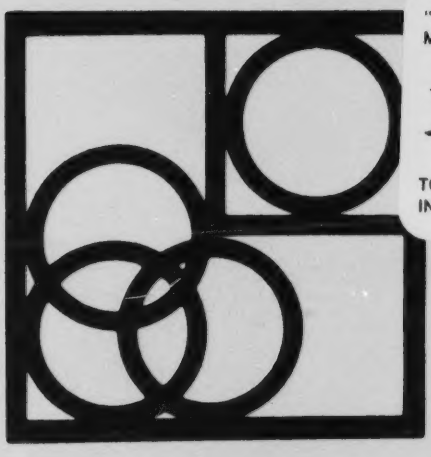


Center for the Study of
Higher Education

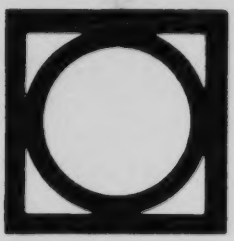
The Pennsylvania State University

HE 014 943

ROLE CONFLICT AND ACCORD:

THE ARTIST AND HUMANIST IN THE UNIVERSITY

JANET A. NOVOTNY



Center for the Study of
Higher Education
The Pennsylvania State University

University Park, Pennsylvania

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FOREWORD

Broader access to higher education has increased the responsibility for supporting and educating students in the fine arts. The rise of the arts on American campuses has focused greater attention on one of the least known roles performed by postsecondary education --that of patron and purveyor of the arts. This support and education has taken form in the increased acceptance of the fine arts as an integral part of the liberal curriculum; in the legitimacy of the academic milieu as a place for professional training in the arts; and in the academy's function as a major collector, exhibitor, and purveyor of the arts.

This paper illuminates one of the more important adjustments universities and artists have to make in the process of mututal accommodation. Janet Novotny explores the sources and nature of conflict and accord between the artist role and three primary roles that the artist enacts or encounters when he/she accepts an academic appointment.

The Center is pleased to make this study available in the belief that it illuminates an important feature of academic life: the process of accommodation between organizational and intellectual lives and values.

Kenneth P. Mortimer
University Park
October, 1981

CHAPTER I

INTRODUCTION

> Some observers believe that as universities are now organized, the creative artist, both student and teacher, should stick to his garret if he would survive. At the same time, others are viewing this invasion of the scholarly citadel as a kind of Trojan horse of anti-intellectuallism. But [the artist] is here to stay, so we had better get to the task of understanding the adjustments that will be required (Perkins, 1965, p. 54).

> The rise of the arts on the American campus is the result of a long and constant . . . battle of the natural inclination of human beings to sing, play, draw, paint, sculpt, write, and dance against the forces of puritanism, the work ethic, and the narrow scholasticism of the colonies and later of the United States.
>
> On the campus, however, the tide of battle has turned for the arts and is unlikely to recede (Morrison, 1973, p. 1).

These two statements, the first by a former Ivy League university president, the second by a foundation official, indicate that the arts and artists have come onto the campuses to stay. Both statements, however, testify to a continuing struggle.

One participant in the struggle is the artist (i.e., visual, musical, literary, theatrical) employed full time on a university campus. The artist's conflict and accord lies between the artist role and three primary role dimensions the artist enacts or

encounters by virtue of appointment to a university professorship. These role dimensions of the artist as teacher are the teaching role per se, the research role, and the faculty role. An analysis of the roles and that of conflict and accord is the subject of this monograph. The artists themselves provided the material for this analysis by means of semistructured face-to-face interviews.

RISE OF THE ARTS ON THE AMERICAN CAMPUS

The arts began to develop on American campuses right after the Civil War as the university as we know it today began to emerge; but the numbers, courses, and range of art activities remained insignificant until after World War II when enrollments swelled with GIs, who brought federal dollars to pay for art lessons (Durham 1975)! Being on a U.S. Office of Education "list" meant being eligible for GI monies, and the colleges and universities scrambled to become eligible. To achieve eligibility colleges had to meet requirements of accrediting agenices, the source of the "lists" (Rice 1963, p. 47). The net effect of this policy was to make college art programs more like art schools and art schools more like academe.

Still, the arts might not have come to the campus with the force that they eventually did were it not for the coincidence of university affluence in the 1960s, and the slow demise of conservatories and art schools (Risenhoover & Blackburn 1973) as the

university art programs "took on" the characteristics of the independent conservatories and art schools. The earlier blurring of the educational territories undoubtedly made this assimilation easier, as did the precedent of affiliation that had occurred as early as 1865 at Oberlin (Jeffers 1944).

And the artists might not have been so willing to don academic robes were it not for the fact that artists were often unable to earn a living in the outside world, a condition chronic in the United States since the "depression decade" and WPA art (Lynes 1970; Perkins 1965). Baumol and Bowen (1966), in a study of the economic dilemma of the performing arts sponsored by the Twentieth Century Fund, reported that, based on the 1960 census, all five arts occupations (music, fine art, theatre, dance, writing) were in the lower half of the list of forty-nine professional-technical occupations ranked according to income (p. 105). Since universities often paid as much as twice the salary paid by art schools (Kahn 1969, p. 753), artists were inclined to choose academe, even if they might have preferred the atmosphere of the art school.

By the 1960s, it could be said that the university had "largely taken over the functions of professional training in the arts" and that the trend was irreversible (Lowry 1962). It also could be said in 1972 that at least 1,000 artists and other like professionals were residing in American colleges and universities, represented in the following strength:

music (vocal and instrumental), art (including sculpture), creative writing (especially poetry), theatre, and dance (Carpenter 1972). Among those affiliated with universities were many of the best professional musicians, sculptors, painters, and writers ("Amateur and Professional," 1964). Furthermore, the principal economic base of the contemporary American painter and sculptor, even those of the top rank, could be said to be university teaching (Lowry 1962). Parsons and Platt also testified to the incorporation of the arts into the university in their 1973 volume, The American University.

Ackerman (1973) says that "the arts have grown faster in numbers of students and departments than any other segment during the last generation" (p. 219). The National Center for Educational Statistics (NCES) reported in February 1977 that, while enrollment figures from 3,060 of the 3,974 institutions of higher education showed a 0.7 percent overall decrease for the first time in twenty-four years, enrollments in fine art, music, and applied art were up 6.6 percent ("Arts Endowment Accused of Ignoring Colleges," Chronicle, February 22, 1977, p. 5). This growth has occurred while other areas of study are and have been decreasing (Glenny et al. 1975).

The Carnegie Commission further documented the growth in the arts and expressed its support for the place of the arts in higher education. Harris (1972) examined enrollments and degrees by field and showed

that during the period from 1960 to 1965 enrollments for advanced degrees in fine arts increased by 92.2 percent. Harris also showed that in spring 1963 arts faculty accounted for slightly less than 10 percent of the total faculty members in higher education. From 1970 to 1971, new students increased 7 percent in these areas at four-year colleges and universities (Peterson 1971). In its College Graduates and Jobs (1973a), the Commission documented the shift by undergraduates from sciences to social sciences and the arts. It favored this growth in the arts in Reform on Campus: Changing Students, Changing Academic Programs (1972). Finally, the Commission's final report, Priorities for Action (1973b), identified the advancement of learning through the creative arts as one of five purposes for higher education.

In summary, since World War II, art enrollments have sustained the artist and presaged growth in programs offered.

FOR BETTER OR FOR WORSE?

The growth in the arts led James Perkins, when president of Cornell, to raise the question: were the arts on campus for better or for worse? Perkins intimated that many in the institutions thought it for the worse. To what was Perkins referring?

The university is an institution committed to the creation and propagation of discursive logic, a mode

of knowing that constitutes what we refer to as "intellectual." Such logic rests on the principle of contradiction: A is A; B is B; A is not B. From its older humanistic traditions to the modern pervasiveness of the scientific version of such logic, the university has stood for discursive logic and the verbal expression of such logic, which is based on abstraction. In its assimilation of the professions, the university has further extended its domain to those endeavors that apply the truths of discursive logic. Science has shaped the modern American university to such an extent that Parsons and Platt (1968) see "cognitive rationality" as the linchpin of university endeavors:

> The reference is the concern for the state of knowledge, hence, the term cognitive. The rationality consists of its codification in terms of the logical categories and propositions and in the validity of knowledge, i.e., empirical validity (pp. 1-12-13).

Science has created the structures and conventions of research through its pursuit of new knowledge--specialized investigation, publication of findings in scholarly outlets, peer review, and advancement within the institution based on success in the first three endeavors.

University endeavors--of science, humanism, and the professions--are essentially different from those of the artist. The traditional endeavors are discursively logical, either in mathematical or verbal

symbols, theoretical (or applications of theory), and abstract. They are empirical and/or rational truth, i.e., they depend upon perceiving (focusing upon observables) or upon thinking, a process focusing on concept formation, elaboration, and organization (Royce 1973, pp. 12-13).

Art, on the other hand, is a metaphoric mode of knowing, i.e., it relies on individual manipulation of symbols to arrive at universal truths (Royce 1973). Or, in the words of Langer (1953), art may be defined as "the creation of forms symbolic of human feeling" (p. 35). Art, as Langer further explains, is nondiscursively logical, and it is largely nonverbal. Art is nonreplicable--an individual effort, sometimes to the point of being antisocial. Art's goal essentially is to organize subjective reality, feeling, emotion to produce self-knowledge; it forms our emotive experience and emotive style, which differ from generation to generation (Langer 1958, p. 7).

The artist carries this framework of intellect and emphasis into the university setting.

Potential Sources of Conflict for the Artist in the Academy

Rewards, Support, and Social Exchange

One would suspect this difference in pursuits and accompanying value orientations to lead to conflict between artist and institution and/or the researchers/scholars who comprise it. As Simmel (1955/1908) and

Coser (1956) have pointed out, conflict is a normal form of social interaction, and conflicts over the basis of consensus are particularly difficult to resolve.

Because the cognitive is tied into the personality (Royce 1973), this conflict could manifest itself by the reluctance of the institution (as a holder of values) to extend the conventions for support and reward to an endeavor fundamentally different from the research and related verbal endeavors that have established those conventions. Also, conflict might and does arise between artists and humanists in the same area, e.g., visual artists and art historians.

Another source of conflict with other faculty members might be the attitude, identical to that of the public-at-large, that many faculty held at the time that Logan Wilson (1964/1942) wrote his classic Academic Man and which Ladd and Lipset (1975) recently substantiated. Wilson explained that "the composition of the academic group, together with its economic status . . . makes for strongly democratic-minded faculties, typically plebeian cultural interests outside the field of specialization, and a generally philistine style of life" (p. 19). Arts enrollments, as has been noted, were rising in the last generation, but have risen dramatically only in the last several years; only in the 60s did universities create the facilities that allowed the arts to operate on a truly professional scale. In the face of these rather

recent changes, it is too soon to expect that current faculty members had the opportunity to be exposed to the arts as undergraduate students, and hence to accept or understand the artist as a university colleague.

Fitting the Artist Role to Faculty Roles

Additional sources of conflict might and did arise for the artist in the university as the artist attempted to negotiate the other roles demanded by a professorship, the roles of teaching and faculty member (Woodring 1963, p. 217). As a teacher, a professor is responsible to students; as a faculty member, to the college or university--and, we might add, to the department--that employs her or him.

Artists historically have been teachers (Smith 1965), but not before in the formal structure of the American university and not in such large numbers or with such permanence. In the university, the artist-teacher/faculty member confronts class schedules, class preparations, student advising, grade deadlines, students of greater or lesser dedication and talent, and committee meetings. What conflict exists in trying to fit art-making/performing to these demands and constraints?

The questions here pertain to the creative process, to the workstyle implied by it, and to the notion of what art and artist must be, as clearly reflected in the Langer definition of art, which centers on art as "forms symbolic of human feeling."

Since the Romantic movement in the early nineteenth century, people expect art to be the expression of individual perception, of individual feeling (Hauser n.d.); they expect the artist to create out of his/her psyche; they expect art to be the result of conscious and unconscious strivings. While they do not necessarily expect the artist to be temperamental, they are not surprised and do accept such behavior as it occurs, for they recognize the fragility of the process, its "antic" nature (Bruner 1972/1962), its automatism (Ghiselin, n.d./1952, p. 16). Institutionalizing such a process might and has been difficult--the artist's activity does not fit into programmed time slots; it has a rhythm of its own that must be respected (Poincâre in Ghiselin). It is not "academic" and, as Stravinsky has pointed out, the academy might not be the proper place for a budding artist (Stravinsky & Craft 1959, pp. 153-154). Arting has a labor-intensive quality like teaching, and time pressures on art activity and teaching activity might conflict. Also, the artist seldom has held any institutionalized role in America, and the European tradition of the artist, still revered, has been a violent rejection of institutions as bourgeois and of other bourgeois norms since 1900.

The artist, then, may experience conflict with roles encountered (the research role) or enacted (the teaching and faculty roles) in the university. In more specific terms: is it possible that the artist will not be supported or rewarded? that humanists in

the same art areas--or other faculty members--will reject the artist, threaten the artist, or fail to appreciate the artist? Conversely, might the artist resist accommodation to the conventions of reward as manifestations of the middle class ethic or resist accommodation to the conventions of scholarship and research that permeate the institution? Might the artist feel threatened by scholarly norms or be inhibited in creating by the need to become a "classic"? Might there be still other signs that the artist rejects the institution? Is it possible, as Lionel Trilling has stated, that the "creative and pedagogical lives" are antithetical? Could it be that carrying out two labor-intensive roles of arting and teaching presents a conflict of balance? Could it be that the amount of time needed to teach or the arrangement of that time would pose serious conflicts for the artist? Might students simply take from the artist-teacher and give nothing in return to her/his work? Might the students be without talent or dedication and become a source of great frustration? Might the artist feel that committees are "a waste of time," an irritation and infringement to be avoided? Might the artist's dress or actions be unconventional, irreverent, or exhibit behavior by which he or she is perceived by others as expressing rejection of the institution? Might the artist fail to find an audience on campus? Might the artist, in short, <u>be waiting to be sprung</u>?

Potential Sources of Accord for the Artist in the Academy

On the other hand, since conflict and its opposite--whether called harmony, consensus, or accord --are correlative (Cooley 1981; Coser 1963), is it not likely that the artist will find accord as well as conflict in the university?

Other areas of professional study, howsoever different from the arts, such as social work or public administration, have been accepted and rewarded on campus and so have new disciplines, such as biophysics, linguistics, and anthropology. The precedent is there (Council on Higher Education in the American Republics 1964). In the 1964 council publication, James Perkins suggested that the arts were at the point where the sciences were 100 years ago in terms of being integrated into the university. Universities are unique institutions, founded to promote and preserve learning for faculty members, students, and the public. They are grounded in leisure, "the basis of culture" (Pieper 1952). Faculty members are both highly intelligent and highly educated human beings, and research has shown that education increases aesthetic interests (Feldman & Newcomb 1969, pp. 8; 323). Social exchange (Homans 1961) with other artist peers and scholarly peers may benefit art and artists. Teaching may contribute something of benefit to an artst's work that is an equitable tradeoff for the price paid in time and

energy: perhaps the price of teaching is not dysfunctionality. Artists may find audiences in universities that are uniquely appealing for one reason or another. Artists might find that they feel at home and accepted in the university. The artist, in short, might not be waiting to be sprung.

Up to this point, the term "artist" has been used generically without distinguishing the artist who creates new works of art (artist-maker) from the artist who performs works of art already created artist-performer). The roles are different. The artist-maker plays a solitary role, working along for hours on a manuscript or painting or composition that may take weeks or years to complete and for an audience largely unseen and sporadically contacted, if at all. An artist-performer plays a social role, working with groups of peers on productions that have a definite production date and are performed for an audience with whom the artist interacts and from whom the artist receives feedback and energy.

Given that the role of the artist-maker and the artist-performer are different, might they have significantly different role interactions and thus significantly different conflict and accord? or will there be differences by art area (e.g., musical, literary) based on differences in workstyle or other aspects of role?

Thus, the major questions awaiting examination and analysis are: (1) What are the sources and nature of conflict between the artist role and the three primary roles that the artist enacts or encounters in the university--teaching, research, and the faculty role? and (2) What are the sources and nature of accord between the artist role and the three primary roles that the artist enacts or encounters in the university--teaching, research, and the faculty role? These are the questions addressed in this monograph. Artists in academe provided the basic data.

In order to provide a comparative relationship that would make it possible to assess the uniqueness of the artist's conflict and accord, faculty members in the humanities fields were also queried. As used here, the term humanities means those fields traditionally so defined, e.g., modern and classical languages, philosophy, history, art history, speech, and religious studies. This group has been chosen for comparative study because it participates in the discursive logic tradition and has assimilated itself to the conventions of endeavor and reward established by the growth of science, i.e., the growth of the concept that the university is to produce new knowledge. Its configuration, however, is closer to that of the artist--its truth tends toward the metaphoric, not toward the empiric norm of science.

The specific problem addressed in this study has had only limited systematic inquiry. Such study typically has been directed to analyses of the artist's "role" as artist and of the perceived conflict by artists and others with the role of the faculty as teacher, scholar, and participator in the governance of colleges and universities. One might classify the bulk of the studies as those of conflict and accord of the artists with faculty roles.

This monograph is a much shortened version of a dissertation presented by the writer in fulfillment of the requirements for the doctorate at The Pennsylvania State University (Bacon 1979), but it does present the materials provided by a selected group of Pennsylvania State University faculty members in interviews conducted by the writer. The materials were than analyzed and discussed in terms of a framework of roles and role conflict as these terms of contemporary sociological and psychological thought are currently understood (Argyris 1957; Biddle & Thomas 1966; Blau 1973; Etzioni 1964; Gross, Mason, & McKeachern 1953; and others). This research literature on roles and role conflict will not be summarized in this monograph, but a review of the literature can be found in the just cited dissertation.

Three Primary Faculty Roles

This study is focused on the three primary faculty roles that are fairly well agreed upon by most scholars. These roles grow out of the "two main academic responsibilities--educating students and advancing knowledge through research" (Blau 1973, p. 101). Woodring (1968) summarizes the professional roles of the academic as teacher, scholar, and faculty member. A teacher is responsible to students; a scholar, to the world of scholarship; a faculty member, to the college or university that employs her or him (p. 127).

For Parsons and Platt (1968), the academic role has two orientiations: a cultural level, which involves the contribution to an evaluation of scholarly research, and a social level, which involves activities such as teaching, supervision of graduate students, participation in campus life and operations, and service to society.

To Millett (1962), a faculty member has an individual role of teacher and scholar and a collegial role as a partner in the management of the institution. The individual role is interaction with students and those in the discipline who are in the community of scholars; the collegial role is interaction with members of a department, division, college, or school, or of the university, in the management of the university.

A faculty member, then, has three main roles--teacher, researcher/scholar, and a broad role of "faculty member" that includes all responsibilities not included in those two more specific roles. The faculty role encompasses particpation in campus life and operations; university-wide events, such as athletic, cultural, or intellectual events; and the atmosphere that is created by the activity of any or all of these. These "events" can include emotional or psychic events, such as feelings about the institution or attitudes manifested by any collectivity of that institution that are visible enough to be readily identifiable as the "character" of the institution.

This study considered conflict and accord in these three primary role areas. The artist roles were the focal roles, i.e., the roles studies, and were viewed in their relation of conflict and accord to the other three counter roles of teaching, research, and the faculty role. Identification of conflict and accord was made by eliciting perceived conflict and accord of the subjects of the study through interviews. Figure 1 presents a graphic display of the framework of analysis generated by the interrelation of these concepts and the faculty groups studied--artist-performers, artist-makers, and humanists.

ARTIST CONFLICT AND ACCORD IN ACADEME

While only one empiric study of artists in universities has been discovered (Risenhoover 1972),

THREE PRIMARY UNIVERSITY ROLES

		TEACHING		RESEARCH		FACULTY ROLE	
		Conflict	Accord	Conflict	Accord	Conflict	Accord
FOCAL GROUPS	ARTIST PERFORMER						
	ARTIST MAKER						
COUNTER GROUP	HUMANIST						

FIGURE 1

FRAMEWORK FOR ANALYSIS

a great deal of anecdotal and descriptive literature about artist conflict and accord in academe does exist. These discussions, sponsored by leading journals in the field, give some idea of potential sources of conflict and accord of the artist with the three primary roles that the artist enacts or encounters in the university--teaching, research, and the faculty role. The discussion here is meant to be suggestive, not exhaustive.

The Teaching Role

Conflict

Conflict between the artist and the teaching role pertained to the heavy load, to the students, to the role itself, and to the temptation to be diverted from making art by the desire to earn more money by extra teaching. Several sources reported that the teaching load for the artist was too heavy ("University as a Cultural Leader" 1966; "Composer in Academic" 1970, p. 77). Lionel Trilling, noted literary critic, asserted in a 1948 Partisan Review symposium, "The State of American Writing," that the pedagogical life and the creative life were antithetical (p. 891). More than a few artists or sources mentioned the energy drain associated with teaching as a negative force in their work. Others spoke of the numbing caused by repetition and the dullness imposed by accommodation to routine. Lack of enough free time to work or to tour was reported by Arts in Society

("University as a Cultural Leader"). R. P. Blackmur, noted critic and writer, warned writers to avoid the temptation to do more teaching to make more money as one specific precaution to take in order to preserve the writing role ("State of American Writing," p. 865).

Accord

The accords cited between teaching and art-making /performing were as follows: teaching provided a living and security; artists liked teaching and were committed to it; artists could make a unique contribution to students; artists liked contact with students and it enriched their work; teaching held no endemic incompatibility with art-making/performing; teaching helped the artist to grow professionally; teaching provided enough free time for the artist to work at art; and teaching allowed the performer a home life and freedom from the destructiveness of touring, while still allowing time to perform.

The Research Role

Conflict

Scholars, journals, dissertations, administrators, professional associations, and artists have all testified to the conflict between art-making/ performing and the research role due to conflict between scholars and artists and/or their values and to the rewards given to artists.

Otto Kinkeldey (1940), the first musicologist appointed to a university faculty in America, urged the Music Teachers National Association to accept the distinction between artist and scholar and to accept the artist on equal terms with the musicologist. Davis (1953) reported a schism between literature faculties and avant-garde writers. He felt the literature faculty to be absolutists about literature, neglecters of contemporary work, and analyzers of literature out of its historical context. John Berryman (1948), poet, felt the unsatisfied literary ambitions of literature faculty and the arrogance of writers led to conflict ("State of American Writing," p. 859).

An entire issue of Arts in Society in 1963, dedicated to the university and the arts, took the scholar-artist conflict as a matter of course. Several administrators concurred in this view. While chancellor of UCLA, Murphy cited, as two of the major reasons why the American university was not full receptive to the arts, the "time-honored debate between the applied and the theoretical" and the dominance of "the verbal rather than the visual tradition in learning" (cited in Council on Higher Education in the American Republics, p. 37). James Perkins, in his inaugural address as president of Cornell University of 1965, cited the failure of the artist and the scholar to understand each other because of different modes of thought and styles of expression.

At about this same time, artists expressed difficulties in obtaining rewards for their work. Howe (1962, p. 33) felt that the performer's work was not accepted. Walker (1960-1961) cogently stated the difficulties of the visual artist:

> Is painting a picture comparable to pursuing scientific research in the skill involved? In some cases, yes . . . . Is the winning of an award of the same significance as completing and publishing the results of a piece of research? Is admission of works to a selected or "juried" exhibition an achievement similar to reading a paper at a professional meeting? There is no way to make an infallible appraisal. The works are of a different nature and cannot be compared directly (p. 90).

Christ-Janer and Wickiser (1968) saw that this essential difference between the nature of "researching" and "arting" could lead to problems of reward and argued for achievement in art as scholarship.

Accord

Accord between art-making/performing and the research role derived from social exchange with artist and nonartist peers and a host of other supports, none of which evinced any discernible pattern. Writers, visual artists, and composers reported that interchange with colleagues was a prime accord. A composer felt that composers frequently had access to a nearly professional environment ("Composer in Academia"

1970, p. 75.) Contact with scholarship, available on campus in the work of humanists who study and write about art, was also valued, as were facilities. Writing was considered of equivalent value to scholarship in at least one case (Geiger 1955), and another artist felt that the university was a patron (Cone 1974). The separation between the practitioner and the academic had improved in the last twenty years, Christ-Janer and Wickiser (1968) felt; but nonverbal art still was not sufficiently appreciated. Risenhoover (1972) and others reported that some artists felt the atmosphere of the university was congenial. The university was thought of as conducive to reflection: its combined resources of students, performing faculty, and humanities faculty, to provide exactly the resources necessary to work contentedly; its atmosphere, moving closer to the atelier; and live music, going on constantly ("Composer in Academic" 1970). For the writer, the university was not thought of as "academic" in the traditional sense, so there was no threat to literature from it ("State of American Writing" 1948).

The Faculty Role

The amount of material describing the faculty role was quite sparse compared to that available for the other two roles. There could be several reasons for this sparseness. The faculty role includes duties related to collegiality, part of which includes

committee work. In a second sense, the faculty role is a composite of the artist's professional duties and interchange with the academic community. Perhaps the governance question has not been addressed, because the artist as a permanent member of the university community is quite new, and artists may not have been highly involved in such duties at the point in time these articles were written. Also, artists' involvement in committee work does not seem to fit their expectations regarding their faculty role, as the findings of this study point out. Finally, artists, whether part-time faculty members, artists-in-residence, or full-time faculty members, always have had to deal with the research role and the teaching role, so that these would have come up more typically in any discussions with or about artists in academe.

Conflict

The conflict with the faculty role seemed to derive from the ignorance of audiences ("Composer in Academia" 1970); the dulling conformity of the institution (Schevill 1966; "University as a Cultural Leader" 1966); esteem held by the university for art, but not for the artist; an overabundance of requests to perform locally ("University as a Cultural Leader"), distaste for governance, and little loyalty to the university community (Risenhoover 1972).

Accord

Accord between art-performing/making and the faculty role seemed to come from the artist's contribution of art to campus audiences and the benefit of that audience to the performer. Artists bring art to the university (Read 1966), and their work can be used immediately by that audience ("Composer in Academia"). The artist builds audiences (Durst 1957; Kennedy 1967), especially audiences for "new" music ("Composer in Academia"). In turn, the performing artist finds that audience to be an asset. It is available, sharp, and receives "new" music well; its youth, also, is invigorating.

RESEARCH DESIGN AND METHODOLOGY

Research Design

Exploratory Field Studies

Since artists' roles are acted out in interaction situations where the variables are numerous, dynamic, complex, and not easily separated from their context for study, and since little universal information has been established about the conflict and accord of the artist in the university, an exploratory field study was the design chosen for this study.

Subjects of the Study

The subjects of this study were full-time faculty members who were also practicing artists, i.e.,

artist-teachers along with a group of sixteen faculty members in the humanities who offered a basis for comparison and contrast. The group of artists studies here differed from Risenhoover's (1972) in representing all art areas on campus and in being less concerned with "stars".* (Risenhoover) Table 1 lists the subjects of the study by department, college, art mode or discipline, rank, and length of service at The Pennsylvania State University.

This attempt at representativenesss had a substantive motivation as raised earlier, i.e.; the question of whether the conflict and accord of the artist in the university differed for the artist-perfomer and artist-maker or whether the differences were by art area, i.e., visual, musical, literary, dramatic, choreographic.

To identify the artist-teachers on the Penn State campus, department heads were asked to name those in their department who fit the criteria of "artist-teacher," i.e., active artists with a national, international, or strong local reputation who were full-time faculty members. Administrators were not excluded if they met the criteria. The number subjects designated by this method was small; it totaled about twenty. The study did include a cross section of artists from music, visual art, theatre, and creative writing who were available for interview at the time of the study.

*Risenhoover, M. Personal Interview, Fall 1975.

TABLE I

SUBJECTS of the STUDY

Subject	Department	College	Mode	Rank	Length of Service at Penn State
Artist-performers					
1	Music	Arts & Architecture	Piano	Professor	11
2	Music	Arts & Architecture	Violin	Assoc. Prof.	13
3	Music	Arts & Architecture	Voice	Professor	7
4	Theatre	Arts & Architecture	Actress	Asst. Prof.	1
5	Theatre	Arts & Architecture	Actor-Director	Assoc. Prof.	6
Artist-makers					
6	Music	Arts & Architecture	Composer	Assoc. Prof.	7
7	Theatre Arts	Arts & Architecture	Choreographer	Asst. Prof.	6
8	Art	Arts & Architecture	Printmaker	Professor	14
9	Art	Arts & Architecture	Sculptor	Professor	13
10	Art	Arts & Architecture	Painter-Drawer	Professor	23
11	Art	Arts & Architecture	Printmaker	Asst. Prof.	5
12	English	Liberal Arts	Poet	Asst. Prof.	5
13	English	Liberal Arts	Poet	Assoc. Prof.	15
14	English	Liberal Arts	Science Fiction	Professor	9
15	English	Liberal Arts	Comic novelist	Professor	16
16	English	Liberal Arts	Novelist	Professor	14
17	Theatre	Liberal Arts	Playwright	Asst. Prof.	2
Humanists					
18	French	Liberal Arts	Medieval French	Professor	11
19	English	Liberal Arts	English Lang./Old English	Assoc. Prof.	13
20	History	Liberal Arts	Contemp. S.E. Asia/ Vietnam	Assoc. Prof.	9
21	English	Liberal Arts	Later Medieval Literature	Asst. Prof.	5
22	Philosophy	Liberal Arts	Contemp. Metaphysics	Assoc. Prof.	13
23	History	Liberal Arts	Finnish/Modern European	Professor	35
24	English	Liberal Arts	Medieval Lit.	Professor	18
25	History	Liberal Arts	Middle East/ Modern Egypt	Assoc. Prof.	11
26	Journalism	Liberal Arts	American Studies	Professor	15
27	Philosophy	Liberal Arts	Philosophy of Science	Professor	8
28	Art History	Arts & Architecture	19th & 20th Century Europe	Professor	14
29	French	Liberal Arts	16th Century French Lit.	Assoc. Prof.	5
30	Speech	Liberal Arts	Disturbed Comm.	Professor	12
31	History	Liberal Arts	Constitutional Hist.	Assoc. Prof.	9
32	Linguistics	Liberal Arts	Neurolinguistics	Asst. Prof.	6
33	Italian	Liberal Arts	19th & 20th Century	Asst. Prof.	7

A group of faculty members in the humanities were interviewed in order to offer a comparison group to the artist-teachers. Humanists on campus, being composed of a number of faculty members who would fit criteria comparable to those set up for the artist-teacher, were drawn as a random sample of all such humanist faculty members on campus (see Table 1).

Given the caveat that exploratory field studies ought to be guided by general hypotheses in order that greater confidence may be attributed to their results and the further caveat that these hypotheses should be general--not derived from theory for the purposes of prediction (Kerlinger 1973)--a general hypothesis was formulated based on the difference between art-making and performing and typical university endeavors and the potential outcomes of this difference: The artist in the university will experience conflict; the artist in the university will experience accord. Given that the artist enacts or encounters three primary roles in the university--teaching, research, and the faculty role--the conflict and accord were studied between the artist role and each of these three roles.

This line of reasoning, then, led to the formulation of these major research questions: (1) What are the sources and nature of conflict between the artist role and the three primary roles that the artist enacts or encounters in the university? and (2) What are the sources and nature of accord between the artist role and the three primary roles that the artist enacts or encounters in the university?

An investigation conducted to answer these questions solely for the artist would pertain only to the group being studied, i.e., it would have little external validity. To provide the needed comparison, a group of faculty members in humanities fields as traditionally defined were included in the study, based on the following reasoning: Humanists and artists share a nonscience orientation; in this, they both diverge from the norm of "cognitive rationality" discussed earlier in this monograph and from the role set it encompasses. Humanists are perhaps the group closest to the artist in their role configuration; they, too, create a metaphoric knowledge, a knowledge derived by an individual creation of symbols to arrive at universal truth. Yet humanists are a scholarly group, and they have assimilated to the conventions of research. Also humanists have a defined institutional role, one that encompasses the research role and its extension to the teaching role. In other words, they have an institutional role defined more clearly than that of the artist-teacher.

Now, in the first instance, where the humanist and artist share divergence, humanist role interactions are useful for establishing the perceived acceptance/rejection of a divergent group and endeavor --the attitudes toward and the rewards and resources for a divergent group of role actors. In the second instance, where the humanist converges on the institutional roles, humanist role interactions provide "baseline" data for indicating how those with

a defined institutional role interact with those roles. Thus, by comparing the artist's interaction to the humanist's interaction, some sense of the uniqueness of the artist's conflict and accord could be determined.

This line of reasoning led to a second set of major research questions paralleling the first set: (3) What are the sources and nature of conflict between the humanist and the three primary roles that the humanist enacts in the university? and (4) What are the sources and nature of accord between the humanist and the three primary roles that the humanist enacts in the university?

Methodology

Interviews

The field work was conducted primarily in the spring of 1976, with several interviews conducted in the summer of 1976 to accommodate artist and humanists who were unavailable in the spring either because of a heavy work load or a leave.

Prior to the interviews, the prospective participants were sent a letter indicating the general scope of the study with a request for their participation which indicated that an interview of about ninety minutes would be desirable. A follow-up phone call was then made to arrange an appointment at the participant's convenience. Interviews averaged about the desired ninety minutes, although many were willing to continue beyond this time.

Interview Format

Basic questions were the same for each person interviewed; e.g., what do you consider the basic purpose of your work as an artist (humanist)? How does teaching help/hinder/detract from your artistic (humanistic) work? Probes, used to establish the basis of the judgment elicited in the initial response, were then worded as appropriate to follow up on the initial response (Kahn & Cannell 1957, p. 206). Each interview was taped; except that a few, who did not wish to be taped, were recorded on the interview guide at the time of the interview. A flexible order of questions was chosen because the phenomena being studied were complex and interrelated and were organized and categorized in the interview schedule mainly for purposes of analysis.

Before the interview schedule was used, it was reviewed by a panel of experts and representatives from the groups to be studied who were not included in the sample. It was field-tested to insure that the questions were clear and that the answers were what normally would be expected from such questions. (See Appendix A for the interview schedule.)

Mode of Data Analysis: Content Analysis

Content analysis, a technique for analyzing the content of any type of communication and a technique widely used in communications research and political analysis, as well as in sociological, anthropological, literary, and educational studies, was chosen as the

method of data analysis. Content analysis can be defined as "any technique for making inferences systematically and objectively identifying specified characteristics of messages" (Holsti 1968, p. 597). Objectivity means that rules must be used so that the study can be replicated; system means that categories selected for analysis are included or excluded on the basis of specified criteria; i.e., they must relate to the problem under study or the hypothesis being tested, and they must be complete and mutually exclusive; generality means that the categories must have relevance to the theory/problem being studied.

The Categories. According to Berelson, content analysis categories can deal with "what is said" or "how it is said." The content analysis of interview data for this study dealt primarily with what was said. Of Berelson's ten possible categories for "what is said," this study dealt with three: subject matter: what was the communication about? direction: was the treatment favorable or unfavorable? and basis of classification: what was the basis on which the classification of direction was made? (cited in Cartwright 1953, p. 456).

The Unit of Analysis. The unit of analysis of the study was individual answers to interview questions. Where necessary (i.e., where answers contained multiple subjects, such as disadvantages, advantages, evidences for a certain judgment, etc.),

individual answers were subdivided into the appropriate number of subcomponents.

The Unit of Enumeration. Whatever the type of category used in coding qualitative data, counting is the basic operation to treat categorized data. When the category is a dichotomy, the frequency is usually calculated as a percentage of some total possible frequency, e.g., 40 percent of all artists indicated they liked teaching.

CHAPTER II

FINDINGS OF THE STUDY

This inquiry began by raising the simple question of what are the sources and nature of conflict and accord between the artist "role" and three primary roles that the artist enacts or encounters by virtue of an appointment to a university professorship. These role dmensions include the teaching role, the research role, and the faculty role. Given the nature of art-performing/making on the one hand and traditional academic practice on the other, it seemed reasonable to expect areas of both conflict and accord for the artist in the university. Conflict could be attributed to the growing presence and permanence of art and artists as part of the academic community, i.e., while artists always have had to cope with teaching and with researchers, they now have to do it as full-time, permanent members of the academic community. Also, given more artists and greater permanence, more serious and significant interaction with the academic community was bound to occur. For example, artists would be more expected to assume their share of responsibilities of committee work and advising. The academy would be more expected to accept art as legitimate, to translate artistic effort into terms amenable to reward and recognition, and to grant recognition of the equivalence between art and research.

This chapter constitutes a next-to-final stage of inquiry. It will present the perceived role conflict and accord of artist-performers, artist-makers, and humanists and will compare and contrast the conflict and accord of these three groups. Next, it will relate the findings about artists to the potential areas of conflict and accord of artists as found in the literature. The final chapter, Chapter III, will analyze the findings.

The organization of the data in this chapter grows out of the finding that interactions varied for artists depending upon whether they made new works of art (i.e., were artist-makers) or whether they performed works already created (i.e., were artist-performers), a question that was raised in the opening chapter. The two groups of artists did conceptualize their roles differently in the interview, and these differences did lead to different interactions.

Artist-makers viewed their role as an aesthetic-personal one, i.e., aimed at making a beautiful work that was an expression of themselves. To create such works, they needed large blocks of time (a half day to a week or two) to be isolated in a quiet place where they could work uninterruptedly and to have their mental energies focused by the aid of "inspiration" or "the Muse." They saw their task as artists as open-ended. Deadlines, insofar as they existed at all, were self-imposed and very easily extended. Artist-makers did not see social exchange with other artists as necessary to carry out their artistic goals.

Artist-performers, on the other hand, viewed their artistic role as an aesthetic-social one, i.e., aimed at performing a well-crafted work for the purpose of pleasing or teaching others. To create such works they needed several hours or half a day each day to practice, time off in blocks of several days to several weeks to perform, and appropriate physical facilities. They needed no particular psychological conditions such as the Muse or inspiration. They saw their artistic task as having deadlines and requiring social exchange with artist peers.

DATA ANALYSIS

The Teaching Role

If we look to the teaching role in terms of the three groups in the study--artist-performer, artist-maker, and humanist--we note that each of the three groups perceived distinct differences in conflict and accord. For artist-performers, all role interactions were almost entirely harmonious both in themselves and in their support for the performing role. For most humanists, a similar interaction harmony existed. For artist-makers, on the other hand, the teaching role itself was satisfying only to half and teaching frustrated art-making, sometimes to the point of dysfunctionality, for the majority during the academic year.

Artist-Performers

Since art and teaching are both labor-intensive and creative and in that sense could be antithetical, the question arose whether they were antithetical, or supportive. For artist-performers, they seemed to be supportive. On the fundamental question of financial support, artist-performers did not seem to be highly dependent upon such support for a living, but they did very much value the financial security that the teaching appointment provided. In terms of other accords, artist-performers as a whole liked teaching for varied reasons: they taught in a professional program; they had serious, talented students; or they liked young people. Artist-performers found the time they spent teaching to directly benefit their artistic work by helping them solve technical problems, refine their techniques, or increase their repertoire. The relationships of artist-performers with students were satisfying, particularly in building artist-performers' self-esteem. On perhaps the major question for the artist --the amount and the arrangement of time during the academic year available to carry out art work--artist-performers found the amount and arrangement adequate.

Humanists

Humanists also experienced overall interaction harmony with the teaching role. Humanists valued the financial security afforded by a faculty appointment highly, even more highly than artist-performers, for

they felt it provided them the only viable means of surviving as a humanist. Humanists liked teaching, but went beyond artist-performers in their involvement in that a majority considered it an important, if not the most important, aspect of their humanist role. Humanists found that teaching fed their work in a number of ways by the exchange with inquiring students. They also liked the interchange with students. Finally, all but a small group (about one-quarter) of humanists found the amount and arrangement of time during the academic year to be adequate to carry out their scholarly work.

Artist-Makers

Artist-maker accords with the teaching role were negative on several major dimensions of accord perceived by the artist-performer and humanist (except for the value of the salary), but positive on unique others.

Artist-makers greatly emphasized the usefulness of their salary as a means of survival, in addition to valuing the salary for financial security. Writers, who generally do not earn a living if they are writing serious fiction, were most emphatic about survival; visual artists, who can earn income eventually, felt that the salary provided security and support for work until they became established. Once they were established and earning income from their art, visual artists felt that the security of the salary was paramount.

While most artist-makers preferred teaching over other jobs that they had or might have, only about half of the artist-makers liked teaching. Furthermore, artist-makers did not find teaching as useful to their work as the other two groups. About half felt that the quality of their students made teaching a one-way interaction that nurtured only the student.

Though they did not find the teaching interaction per se useful to their work as did artist-performers and humanists, artist-makers, particularly writers, had one significant tradeoff: the professorial appointment gave them artistic freedom, a sine qua non of the modern artist. As one visual artist put it:

> The university allows me a certain measure of freedom because my work can be totally independent of making a living. I can think the way I want to, and this is an incredible advantage.

While some artist-makers were ambivalent about the effect of this freedom on their work, saying that not writing for money got them out of touch with the public or that it could encourage a "hermetic" writing where the artist was not entertaining, creating suspense so that the reader really wanted to know "what's going to happen to these people," these writers also had other creative blocks; so, this may be a rationalization.

Finally, artist-makers felt the amount or the arrangement of time during the academic year seriously limited their work.

The arrangement of time on a Monday-Wednesday-Friday schedule seemed to be the major obstacle for visual artists, who found it difficult to "entirely clear out" their minds on Tuesday-Thursday. The net result was inability to "pursue an idea with the same intensity as a nonteaching artist. This lack of intensity affects quantity and quantity affects quality" because working an idea over and over refines and focuses it.

The amount of time required for teaching seemed to be the major problem for creative writers, who had "mounds of papers" to critique for the writing classes they taught. (Several wanted to teach nonwriting courses; but this could not be worked out.) The net effect on the writers was inability to create major new works while teaching.

Another problem for artist-makers was that teaching destroyed the state of mind so necessary for the writer. One writer said teaching interfered with his rhythms, so that he could not write at all while teaching; another said that teaching, which made him feel inadequate generally, blocked writing continually. Another writer could not separate what he did as a teacher from what he did as a writer, so that his own stream of creativity was almost totally diverted. One writer and one visual artist felt so strongly about the interference of teaching with art-making that they perceived teaching to sap creative energy to the point of destroying the desire/

need to create art. (Both of these had other creative conflicts, so that this may be a rationalization.)

The saving factor in the artist-maker's productivity was that released time during the academic year and summer terms off (all but two artist-makers had the summer term off) did give them major blocks of time necessary to produce the quantity and quality of work they wished to at least during these months.

The Research Role

In looking at the interactions of the three groups with the research role, none of the three faculty groups--artist-performer, artist-maker, or humanist--breaks out cleanly from another in regard to the major questions regarding the research role: is artistic/humanistic work considered of equivalent value to "research" and do artists/humanists receive adequate rewards and resources in support of their work? Some conflicts were shared by all three groups, i.e., they perceived that their work was not considered equivalent to "research." Other conflicts were shared by subgroups within each of the three groups, i.e., musicians, writers, and humanists tended to be satisfied with rewards, whereas theatre and visual artists reported several apparent inequities. One accord was shared by all groups, i.e., all groups appeared to be fairly well-supported with resources. In still other respects, artist-makers stood alone,

i.e., artist-makers had unique conflict and accord: they alone experienced the scholar-artist conflict and they alone engaged in scholarly work.

Artist-Performers

In regard to the question of whether artistic work was considered of equivalent value to "research," most artist-performers felt that it was not. All but one theatre artist felt researchers did not consider performing of equivalent value. Several artist-performers indicated the lack of perceived equivalence between art-performing and research by indicating that they felt the equivalence to be accepted only in their own College of Arts and Architecture. One performer, however, did see an increase in the acceptance of the equivalence from the time that music had come to Penn State a dozen or so years prior to the present study. To him, the university policy of accepting audiovisual tapes as the equivalent of research was formal indication of this growing acceptance, as was the inclusion of "creative work" as bases for promotion along with "research and scholarship" in university-wide promotion and tenure policy.

In terms of rewards, musicians tended to perceive that they had been well treated in terms of tenure, promotion, and salary--so far; theater artists were more skeptical. Musicians in the study felt that, while they themselves had had no problems, they had seen others in their field held in rank. One musician was skeptical about further promotion beyond associate

professor, because the three other members of a string quartet also would be involved in any further promotion and none of them had the Ph.D. All theatre artists reported that they had seen artists in their college not promoted or tenured as they felt they should have been.

In terms of resources available to them, artist-performers felt resources available were adequate, except that theatre artists were in sore need of rehearsal space and musicians found the library's collection of scores only fair. (It had been improved to some degree, but needed additional resources.)

Artist-Makers

In terms of equivalence between art-making and research, visual artists differed from creative writers. Visual artists felt that it was difficult to establish such equivalence, because their work did not manifest itself either in publication or in the generation of findings or leads to spur further funded research of their own or other artists. Moreover, they felt the nonverbal form of their work to be quite different from the verbal endeavors of many university faculty members. Their art exhibits lack pages, a title, a publication date, and sometimes have not even undergone critical analysis. Visual artists felt the university was still too provincial to understand these ways and still felt that publication was of such value that the most important accomplishment of an artist would be to write a textbook! Creative writers

were split about whether they perceived their work--a verbal product--to be considered of equivalent value to research, but they tended toward the belief that it was more than any of the other artist groups in the study.

In terms of rewards, visual artists and creative writers differed again. Creative writers felt that publication meant sure reward in promotion and tenure. Visual artists reported difficulties in their college in achieving promotion and tenure and, depending upon their circumstances (rank and length of service), various artists reported anxiety about their own tenure outcome or the outcome of another colleague. The perceived reward inequity had been considered serious enough in the College of Arts and Architecture for the dean of the college to make a concerted effort in the several years before the study to remedy these reward conflicts.

None of the artist-makers expressed great satisfaction with his or her salary. They felt that the salary provided security and survival and support for their work, but the majority of artist-makers were not overly enthusiastic about their salary level. Some pointed out that their salary was adequate because they had no children, money was not important, and others gave indications that they wished their salary were much higher.

In terms of resources available to them, artist-makers who were not creating "new" art felt the resources they needed to be available to them, except

that the university did not have a rich repository of visual art as yet and the scope of arts on campus was limited. A composer had an electronic studio; a sculptor, a foundry; creative writers, the library; visual artists, studios (for the last leveral years only). Released time was available during the academic year through grants from the Institute for Arts and Humanistic Studies, an institute set up to disburse research monies centrally. Most grants reported in the study were awarded to the visual artists. Three artist-makers--two visual artists and one writer--also had continuing support from the institute because they had been elected fellows. The creators of "new" art did not feel that the university's lack of support for their art grew out of any particular malice toward them, but from the conservative orientation of the university as an institution that passes on the culture or simply from a lack of resources to go around.

Artist-makers were unique in experiencing the scholar-artist conflict, which existed between art historians and visual artists and literary critics and creative writers. (Musicians pointed out that such conflict was minimal in their department, but that it is lesser for musicians than for other artists and humanists because, unlike art historians and literary critics, musicologists are required as part of their training to play an instrument, whether they play it well or badly.) The conflict for both groups derived from the humanistic commitment to study the works of

the past to the exclusion of interest in the works of the present. Artist-makers felt that scholars tended to perceive art as "something dead, something you lock up for keeps," while artists see the "dirt and dishonesty" as well. As one writer put it, "Literature is half a trade, and half an art."

While the scholar-artist conflict dervied from the same source for both artist-maker groups, it manifested itself differently. Art historians and visual artists, who were in the same college but different departments, avoided each other. Visual artists in the study were reluctant to even talk about the relations with their scholarly colleagues. Creative writers, who were in the same department as literary critics, experienced offensiveness, indifference, suspicion, antagonism, and resentment. As one writer acerbically put it: "In one's own department, one feels like a dismembered rabbit's kidney." With their orientation to the past, writers felt it was difficult for scholars "to believe that anything a creative wirter would do would ever be any good, would ever enter literature with a capital L." Further conflict was created by the different approach of writers to teaching. Writers felt they brought in "an irrational, biased component" and eschewed scholarly "jargon," an approach they felt threatened the scholar because the scholar did not/could not understand it. Writers also perceived that scholars felt that the teaching of the writing of fiction had no place in a scholarly department of English.

Writers tended to turn this difference in values between their subculture and that of the scholar into an internal conflict. They felt threatened and pressured by the need to measure up to the artistic standards of excellence respected by the scholar. Such a conflict was perceived as inimical to the creativity of the artist-maker. Whether this internalized conflict was a rationalization or a real dilemma is pertinent considering that two of the artists who were most vocal about it had other factors in their creative life that seemed to be blocking their creativity while in the university or since coming to the university in mid-career.

As in the teaching role, artist-makers did have a significant tradeoff in their interaction with the research role: they found social exchange with other faculty members to directly or indirectly benefit their work. Visual artists found faculty members in other areas of the humanities to provide a change or pace to recharge their creative energies. Writers found faculty members a rich source of ideas. One writer "picked the brains" of faculty members in various fields and then gave them a copy of his book "two years later." Humanists also helped writers resolve impasses in their work-in-progress.

Artist-makers also involved themselves in scholarship, out of interest in it. Artist-makers, particularly writers, found the ethos of the university very stimulating and compatible. The combined energies of intellectuals working in various

fields, the availability of the library, the social exchange with peers, and all of the attendant activity that created this ethos were valued by the artist-makers.

Humanists

Humanist interactions with the research role were more like the interactions of artist-performers in that humanists were evenly split about their perception whether humanistic scholarship was considered of equivalent value to "research." Those who felt the foles were not considered equivalent pointed out that humanists are faculty members in an institution historically oriented toward agriculture and engineering and later toward science. Because of this earlier orientation, the top administrators are from those field. Humanists also felt that their inability to obtain large funding grants led them to be perceived as less than equal to those who could obtain such grants. Those humanists who felt humanistic scholarship was perceived to be of equivalent value to research pointed out that the humanities had been significantly raised in stature in the university in the last few years and that this had improved the perceived value of humanistic work generally. One of these humanists felt that faculty members in a university, by virtue of the many fields of knowledge that no one individual can comprehend, are tolerant of each other: "We have mutual tolerance, bordering on mutual respect." Another

humanist, who had served on many university-wide committees, felt that faculty members in other fields in the university understood humanist endeavors and that some of these faculty members thought humanists worthwhile and some did not.

In terms of resources, most humanists in the study felt that needed resources--time, library, peers--were available. About a third of the humanists felt needed resources, most particularly the library, but also scholarly peers, were lacking in their specialization. To meet the needs of this one-third of the humanists in the study, the library would have to be a massive research library on the one hand or an archive of contemporary materials on the other, and the university would have to have greater depth in liberal arts research.

In terms of rewards, humanists tended to perceive they had been well treated or very well treated in the areas of tenure, promotion, and salary.

The Faculty Role

The faculty role may be thought of as all duties not directly related to teaching and/or as the composite of formal teaching duties, informal teaching duties (advising, counseling, being a faculty mentor for a student group, etc.), governance, and interactions between individual faculty members or the university as a community, either socially or professionally.

The interaction patterns of the three faculty groups with the faculty role tended to be similar to those with the teaching role: artist-performers experienced many positive interactions and support, artist-makers found many conflicts and not many accords, and humanists expressed overall harmony deriving from high congruence with the faculty role.

Artist-Performers

Artist-performers perceived only two major areas of conflict and a number of accords with the faculty role.

First of all, artist-performers found committee work a strain on one of their most precious commodities--time--such that they were regularly forced to forego sleep or leisure to compensate. One member of the study, a department chairperson, explained that it was very difficult to convince artist-performers to serve on committees outside of their own department or college. It could be concluded that artist-performers perceived such committee work as illegitimate, i.e., in the terms of Gross et al. (1958) as a perceived pressure rather than a perceived obligation.

Second of all, artist-performers did not exhibit much loyalty to the department, and even less to the university. They felt they had no contact with the university as a whole, the university was not loyal to them, or they were loyal to the department. Several

artist-makers declined to answer this query or to indicate any feeling one way or the other.

On the positive side, all but one artist-performer reported positive social exchange with artist colleagues on campus. Artist-performers found their university peers helpful in solving technical problems; discovering new music; practicing pieces that they could not practice alone; aiding professional growth through critiques of their work; and providing stimulation, encouragement, and reinforcement.

All of the performers felt high or very high loyalty to their department, based primarily on the quality or potential quality of the department but also on the personal and working relationships among department members. An actor-director said: "I came here to build a quality professional program, and we seem to have one;" a chairman felt loyal because he had a "cooperative faculty working for the same goal--to improve the department."

Musicians and theatre artists found educated, responsive, and loyal audiences on campus. Musical and theatrical events were well attended. Theatrical performances were almost always sold out. These events were attended by students and faculty, both eminent faculty and faculty-at-large. Musicians felt that campus audiences were particularly responsive to "new" music. Artist-performers felt acceptance from the university based on this audience response, a unique accord available only to artist-performers.

Artist-Makers

First of all, artist-makers found committee work, both the amount and the arrangement, to be a serious infringement on their aritstic work during the school year, and many seemed to perceive it as a pressure rather than a legitimate obligation. The committee work was perceived as most injurious by visual artists who were able to create during the school year, because committee work took up days off from teaching, days they felt they needed in order to concentrate intently enough on their work. The artist-maker's rejection of the university is possibly evident here in the deprecating comment of one writer that committee meetings are full of "bureaucratese" and the comment of two visual artists that "nothing happens" at committee meetings. Perhaps artist-makers felt this way because what happens at committee meetings is a political process and artists seem to reject that.

Second of all, artist-makers did not exhibit much loyalty to the department, and even less to the university. They felt they had no contact with the university as a whole, the university was not loyal to them, or they were loyal to the department. Several artist-makers declined to answer this query regarding loyalty or to indicate any feeling one way or the other.

Third, artist-makers did not experience positive social exchange with other artist peers on campus. They either had no exchange, or it was negative. Visual artists reported themselves to be a highly

egocentric group who tended to be abrasive with one another, so that they generally limited social exchange to faculty members in other departments or to others off campus, both artists and nonartists. Creative writers either found no compatible writer on campus or were not interested in exchange with writers, because such encounters wasted time in gossip or one-upmanship.

Fourth, artist-makers did not generally find that they had a receptive audience on campus. Visual artists indicated that only a very, very few university people came to their shows, that their works were not bought, and that the administration bestowed little recognition on their work through purchase or display. Writers, by and large, did not feel that they had a campus audience, with the exception of one science fiction writer, who felt university campuses to be the best markets for science fiction, and another novelist, who found that a few of the faculty, and even some of the deans, purchased his work and gave it to their own children!

Finally, artist-makers also found the negotiation of two major open-ended roles, the role of artist and the role of professor, particularly frustrating. Some endured the frustration; a few simply divested themselves of committee and other responsibilities. There is a fine line here between a legitimate conflict and a rationalization. It is possible up to a point to absorb all of the responsibilities of these

two roles by foregoing some sleep and leisure. The question is one of degree.

Humanists

The chief concern of humnanists about the faculty role was the social exchange with humanist peers, which they needed to provide information and inspire lines of inquiry; to provide feedback on ideas; to provide professional development by conversation about the field; and to provide encouragement, reinforcement about the value of their work, and recognition. About half of the humanists lacked such interchange, because there were no colleagues in their research specialty on campus. Ohter humanists experienced value differences with departmental colleagues in research orientation, curricular philosophy, or lifestyle that precluded social exchange. Some of these humanists had lost their drive to produce, a finding supported by Blau (1973), who found the presence of a critical mass of peers to be the single most important factor correlating with academic research productivity. Other humanists, who did produce, found colleagues off campus.

About half of the humanists expressed loyalty to the department and the university.

A small group of humanists, about one-quarter, found difficulty negotiating two open-ended roles of teaching and scholarship, just as artist-makers had found a similar difficulty with the roles of artist and teacher. (In all of the humanist cases, however,

another factor was interfering, i.e., inability to find a suitable research agenda or the need for extraordinarily long blocks of time to conduct research.)

Conclusion

In comparing artist-makers and artist-performers to humanists, then, it can be said that, where the three groups share divergence from the norm of empiric and/or rational truth, humanists experience more positive accord in rewards than artist-performers/makers and slightly more positive accord in resources. All groups felt their work was not considered of equivalent value to research or did not feel strongly that it was considered of equivalent value. A notable finding here is that those faculty members, whether humanist or artist, who were involved in a verbal endeavor, perceived they were more equitably rewarded than those who were not. It appears that Perkins and Murphy were correct: one of the barriers to full academic membership of the artist is the university verbal tradition.

In terms of the comparison of artists to humanists as a group with a well-defined institutional role, it should be pointed out first of all that humanists did converge well on the teaching/research/faculty roles. Their conflicts lay primarily in lacking necessary resources to carry them out, i.e., social exchange, or from the perception that

scholarship in the humanities was not considered of equivalent value to research. Artist-performers converged well overall, except for the perception of committee work outside of their college as an obligation instead of a legitimate pressure. Artist-makers, on the other hand, diverged more or less seriously from the three roles. A major source of this divergence may lie in the fact that a full quarter of the artists in the study, most of them artist-makers, did not want to be full-time faculty members, but could find no other available or suitable work and also that about one half of the artist-makers did not like teaching. In other words, artist-makers, in being more coerced into the university than artist-performers in this study, experienced greater divergence from the three roles.

A notable finding in comparing and contrasting the three groups is the similar conflict and accord of artist-performers and humanists with the teaching and faculty roles and the difference of the artist-maker from both of these. Artist-performers and humanists experienced many areas of accord and few areas of conflict with the teaching and faculty roles. Artist-makers, on the other hand, experienced many conflicts and few accords, although the accords were unique to the artist-makers. This finding suggests that artist-makers, the question of coercion into the faculty role aside, may indeed constitute a special case of faculty members who may have to endure a great deal of conflict for the coveted accords of academic freedom

and time, accords impossible in any other job. The redeeming value of teaching is freedom; the redeeming value of teaching is time.

Thus, were we to take a group of artist-makers, artist-performers, and humanists, we would likely expect a greater number and unique type of negative interactions and a lesser number and unique type of positive interactions for artist-makers than for either artist-performers or humanists and nearly the same number and type of positive and negative interactions for artist-performers and humanists.

COMPARISON OF FINDINGS TO THE LITERATURE OF ARTIST CONFLICT AND ACCORD IN ACADEME

Much of what was in the literature regarding conflict and accord of the artist in academe was supported by this study, but much was not. The chief problem with the literature that was available was that it was simply misleading in many instances, at best, and inaccurate in many instances, at worst.

The literature, being primarily anecdotal and descriptive, failed to distinguish between the differences in conflict and accord for the two groups of artist, i.e., it never offered the idea that the conflict and accord of artist-makers is or might be significantly different from that of artist-performers. In failing to make this distinction, it also gave the impression that the roles and the sources of conflict and accord are the same for the

two groups of artists; they were not in the present study. The literature might also be said to be biased in that failing to distinguish between the differences between the two groups and failing to balance conflict with accord, it gave the impression of more pervasive and more encompassing negative interactions than this study discovered. Some of these distortions in the literature could be due to the fact that much of the literature was dated. For example, the literature did not reflect the position of the artist-teacher as a regular, i.e., full-time, tenure track faculty member. The literature failed to see the artist as a social being; it portrayed the artist as possessing the boheme's fear and rejection of society; and it saw academe as full of ignorant audiences, dulling conformity, poor students, and as an overburdening workplace. It did pick up the scholar-artist conflict and the problem of reward for the nonverbal artist, but it did not pick up the important academic freedom for the artist-maker nor the value of social exchange with students.

Let us briefly compare the findings of the study to the literature, role by role--teaching, research, and the faculty role.

The Teaching Role

Conflict

The literature suggested that conflict would exist between the art role and the teaching role based

on the role itself, the load, the quality of the students, and on the temptation to ignore art-making to earn extra money by extra teaching. The majority of these potential conflicts were not expressed in this study.

Accord

The potential accords mentioned in the literature between teaching and art-making included the living and security a salary provided, liking for teaching, feeling needed by students, growing professionally through teaching, no endemic incompatibility between art-making/performing, enough time to work, and a better home life and freedom from the destructiveness of touring for the performer.

Most of these accords were reported by artist-performers but not by artist-makers.

The Research Role

Conflict

The literature suggested potential conflict between the artist and scholar based on different values, artist rejection of the university, failure to reward artists for their art, and pressure on artists to write about their art. The latter conflict was not evident in the study. The other three were evident. The first for artist-makers, the second to a certain extent through rejection of committee work, and the third for nonverbal artists primarily.

Accord

In regard to accord, the literature suggested the value of social exchange with faculty peers, the value of the ethos of the university, that writing was considered of equivalent value to scholarship, that the university was a patron, and that the separation between the practitioner and the academic had improved since 1945.

All of these were found in the study except for the perception of the university as a patron. About the only artist who perceived the university as a patron was a department chairperson who had some sense of the larger picture than his own individual art area.

The Faculty Role

Conflict

The literature suggested four potential conflicts between the faculty role and art-performing/making: ignorant audiences, dulling conformity of the institution, university esteem for art but not for the artist, and an overabundance of requests to perform locally.

The only conflict suggested in the literature that was borne out by the study was that the university did not augment the artist's own sense of self-esteem. This lack of demonstration of esteem by the university does not necessarily mean that the university did not esteem the artist; however, if the

university did hold esteem for the artist, it has not let the artist know.

Accord

Finally, the literature suggested one major accord between artist and university--the mutual benefit and enjoyment the artist brings to the campus audience and that the audience brings to the artist.

Artist-performers certainly found this accord; artist-makers, by and large, did not.

Risenhoover (1972) Study

As indicated earlier, only one empiric study of artists in universities was found and it seems appropriate to briefly comment upon its findings separately. The artists studied by Risenhoover included about half performers and half makers, all of whom came from the fields of music and visual art. Risenhoover found that artists exhibited a profile nearly like that of the artist-performers in this study, i.e., general satisfaction with their interactions except for a distaste for governance and a lesser loyalty to the university than had been found in the earlier Parsons and Platt (1968) study of faculty members in all fields. Perhaps the reasons for the difference in findings between this study and Risenhoover's as far as artist-makers are concerned is that the artists in Risenhoover's study, whether performers or makers, were "stars" and had come to the

university out of choice in mid-career, bringing with them all their outside acclaim (and possibly special faculty arrangements regarding students, load, etc.) and at least partly to improve family life and get away from the pressures of the "rat race." It seems they constitute a special case, certainly a valid one, but different from the artists studied here.

CHAPTER III

CONCLUSION

The preceding chapter presented the findings of the study. It showed that the perceived conflict and accord of the artist-maker was significantly different from that of the artist-performer and that of the artist-performer was highly similar to that of the humanist. Artist-makers and artist-performers enact different roles as artists, and these led to different interaction patterns. Artist-performers found almost all role interactions harmonious and valued both in themselves and in their support for the performing role; artist-makers, however, experienced a great deal of frustration with interactions in themselves and in their interference with art-making, although they did have tradeoffs.

THE FIT OF ARTISTS TO THE UNIVERSITY

The findings of this study seem to show that some of the extremes suggested in the literature do not, in fact, exist. Artists did not express a violent rejection of the university. They did not perceive the university as a place of ignorant audiences, dulling conformity, or as "academic" in the perjorative sense. They did not see students, in general, as mindless or as only taking and returning nothing, except in the case of uncommitted or

uninterested students. Artists did not strenuously reject the conventions of reward and research. They did not reject the institution by their manner of dress, which ranged from the conservatism of a dark, pinstripe suit, white shirt, and tie to the more eccentric leather pants, jacket, hat, and boots of one artist-maker. Artists from various art areas did dress characteristically of their area, such as the knotted silk scarf of one theatre artist and the jeans and workshirt of a visual artist; however, many were dressed in what might be described as typical campus attire of khaki trousers and sport shirt. Certainly the dress norms of the counterculture have broadened the notion of acceptable dress on campus, so that even the most extreme member of the group was less than shocking.

At the point of committee work, however, artists did appear to express some rejection of university expectations. Artist-makers seemed to have almost an aesthetic dislike of committee meetings, criticizing them in terms borrowed from their art as being "full of bureaucratese" or as "accomplishing nothing" because what they accomplish is political, an accomplishment that artists seemed to hold in disdain. Another point at which artists seemed to express some rejection of the university was in the low amount of loyalty expressed for the university. This may, however, be merely a response to a perceived degree of low acceptance. Both of these two findings of the

present study are supported by Risenhoover's 1972 study.

One artist in the study did seem like the boheme artist that Hauser discussed. He did not like teaching; teaching drained his energy. The more he taught, the less he felt like creating. He found it very difficult to find the amount of time he needed during the academic year to produce the quality and quantity of artistic work that he desired. He felt very strongly that the purpose of his work--trying to find "the insides of himself"--was more properly thought of as "search" than "research" and that this put him into a fundamental conflict with the university. He felt being an artist outside of the university compromised his artistic values too much. Thus, having ridden as an artist the Scylla of the professoriate and the Charybdis of the marketplace, he had made and uneasy compromise with Scylla. One has to question whether teaching was the true source of his creative block.

Another artist-maker came close to this same kind of irreconcilable conflict in that he did not like teaching--except good students, held the worst of the humanists in disdain, was at an impasse in his own creating, and had a love-hate relationship with the university. He had long wanted to leave the university, but had never found an acceptable alternative to the life of artist-teacher.

In general, it appears the artist in the university is not waiting to be sprung.

It should be pointed out that the artists in this study are a preselected group: They have come to the university and stayed. They are also a rooted group: the median length of service at Penn State for all artists was nine years; for artist-performers, seven years; for artist-makers, nine years.

ARTIST NOT WAITING TO BE SPRUNG

In looking back at the findings to see what it is that characterizes the artist "who is not waiting to be sprung," the following seem appropriate: the artist who is likely to be comfortable and satisfied is one who does like teaching and students and is nurtured by them, who finds enough time free from teaching during the school year to work on art, who is supported and rewarded for art, and who has an audience on campus. In turn, the artist accepts the campus--its ethos, faculty members, students, and audiences. Such an artist can handle a certain amount of committee work as a legitimate obligation. In actual terms, such an artist, based on the findings of this study, is more likely to be an artist-performer. Part of the reason for this likelihood may very well be that artist-performers may not be as coerced into academe as artist-makers. Performers can tutor and perform and remain independent, although they must endure the strains of touring. Artist-makers can sell their work or write reviews, live on grants or hold full-time jobs, but these either take too much time or

energy or eke out too meager or risky a living. Artist-performers, moreover, are supported by campus theatre and music series in spacious halls with beautiful acoustics, thereby giving their work another fruitful direction. Artist-makers, at least at Penn State, did not seem to have audience support on campus; and the town of State College is too small to constitute a broader audience.

Another important point to be made is that the artist does seem to be achieving parity with faculty members in the disciplines. Artists were being rewarded for their art and creative activity was included in the formal promotion and tenure guidelines of the university, although reward did seem to come more equitably for verbal artists. Resources in the way of physical facilities were generally available, with some exceptions, such as lack of adequate rehearsal space for theatre artists, a fair library of musical scores, and a thin repository of visual art on campus. While artists did not yet feel that their work was considered of equivalent value to research, they did feel a sense of belonging, i.e., of position, although not of full acceptance.

In terms of their feeling about being at Penn State, most artists did not find it highly frustrating. Several visual artists, a musician, and a playwright found the unavailability of other arts in the town of State College to limit their own creativity or to frustrate their need for experience of art. Some solved this problem by getting away

periodically, but their opportunity was limited by distance to major cities and cost. While artist-makers did not feel totally accepted, they did feel some acceptance, and some felt it to be growing. In the case of the visual arts, part of the problem seemed to be the newness of visual arts to the campus. A new museum promised greater opportunity for shows that could increase the level of awareness of visual arts and visual artists on campus, so that people could see that there are "real artists" on campus. Also, over time, as the level of interest in the arts in the culture increases, more faculty members will come to the university with some knowledge of art that will help acceptance of the arts to grow. Finally, as visual artists begin to more strongly make their case to the rest of the university and to explain more fully the nature of their endeavors by such actions as revision of departmental policies regarding promotion and tenure and promulgation of these policies beyond their own college, acceptance will grow.

ARTIST-MAKERS A UNIQUE GROUP

There is also the consideration of the conflict of the artist-maker in the university. Artist-makers, as a group, experienced the greatest amount of dissonance in the professorial role. Since discussion of the artist in the university often implicitly refers to the artist-makers, it is relevant to discuss

the problems of this group and some of the implications of those problems.

Time

A primary problem of the artist-maker was finding time during the academic year to create. Thus, the findings of the study did seem to bear out the contention that creativity does not fit into programmed time slots, is fragile, has an antic nature, and has an aspect of automitism, all of which made it difficult to negotiate on a Monday-Wednesday-Friday schedule when committee meetings are held on Tuesday and Thursday.

The time conflict seemed to lie in the fact that art-making is a solitary activity; therefore, it requires a high degree of individual control in order to function optimally; and the arts, to be viable, demand quality. The production of art depends to great extent upon the strengths and weaknesses, needs and idiosyncrasies, of the individual artist. It is highly subject to changes and variations in environments, both internal and external, so that if there is a committee meeting at 11:00 a.m. on Thursday, it may be very difficult for some individuals to begin work. Or, when the day of teaching is over, one's energy may be totally spent. On the days off from teaching one may not be able to wind down into creating. A few artist-makers managed not to let the interruptions of classwork and

committee meetings interfere with art-making, but others were not so strong. The art process is labor-intensive, and is highly dependent upon time, which is a critical, if not the most critical, factor in the process. Creating requires a person to move from external or chronological time into individual time, which is not necessarily chronological, a movement that is precarious and makes the artist-maker highly vulnerable to any interferences in the process. Teaching also took up too much time, at least for most artist-makers. (While it is true that it is easy to blame "a lack of time" for failure to produce when the real problem is something else, and several artist-makers in the study did seem to do this to a certain extent, they were actually aware of other interferences which, at any rate, did not totally discount the time problem we are discussing here.)

The proof of the time problem lies in the fact that many artist-makers in the study had found a solution to the problem. The university, in fact, had offered the solution by allowing artists the opportunity for more time off than the regular sabbatical every seven years. The solutions included time off with grant support, a lightened load for a term, or less than a full nine-month contract. In most cases where artists found extra time, it seemed that a concerned administrator had provided the relief that artists needed. An art department chairman, for example, had encouraged several of the visual artists in the study to seek grants in order to obtain an

extra term off or to use resources earned from their work to obtain that extra time and to increase their output even more. In other cases, the Institute for Arts and Humanistic Studies, administered by a humanist who is also a biographer, was highly instrumental in obtaining either a term off or in obtaining a reduced load for a given artist for a term. In another case, an administrator had arranged for a writer to teach two terms with pay and to be in residence the third term of the academic year with no pay when the writer found that teaching three terms made it impossible to write. Another writer had been allowed to take every other year off for about three years by obtaining grants, and the department had counted these years toward tenure. These and other solutions to finding more time during the academic year should be accpted and promoted. Perhaps there is also a way artists can, as one suggested, "teach in a block and work in a block," if some undergraduate courses could be offered as seminar type courses rather than meeting the typical M-W-F schedule.

Committee Meetings

Since committee meetings seemed to be another aspect of the time problem, a few words ought to be said about them. Committee meetings are a fact of academic life that no one seems to like--they are the butt of a great deal of academic humor. But everyone admits, in theory at least, that committee meetings

are a necessary obligation. As a body of professionals who alone are knowledgeable enough about their field, faculty members must develop policies for guiding curricular and faculty decisions. Artists, as professionals, share the desire to shape these policies. Owing to the difficulty of scheduling meetings, particularly when faculty members or administrators from other colleges are involved, there seems to be no way to eliminate the burden of meetings on days off from teaching. However, the burden could be eased by working harder to schedule meetings at times less disruptive to art-making, by eliminating unnecessary meetings, and by making meetings more productive so that artists would be more convinced of their value in gaining resources or greater acceptance for artists on campus.

Scholar-Artist Conflict

Another aspect of the artist-maker's dissonance in the academy is the scholar-artist conflict. We noted that this was pertinent only to artist-makers, and we noted its sources as deriving from different orientations to art, i.e., past masterpieces vs. present "new" works. Such a conflict over the basis of consensus is particularly difficult to resolve. Yet, the conflict did have positive synergy for artist-makers in this study and could have further synergy for scholars. The presence of live artists on campus can provide a valuable addition to the study of

art that is often lacking, i.e., a perception related to the process of writing or painting and the contribution of past masterpieces to that process. Also, live artists on campus could help to broaden the perspective of the scholar by bringing the scholar in contact with contemporary art. Finally, art is another avenue of liberal education. While art has no monopoly on creativity, as is too often assumed, it does have a monopoly on the mode of knowing that is the expression of the emotive knowledge and style of human beings. For that reason, it is uniquely to be valued.

OTHER CONSIDERATIONS

Several other broader questions about the artist in the university have been raised at various times and are worthy of comment here.

First of all, it has been said that the university is not the place for creative artists because it destroys the innovative spirit and it kills the hunger that makes young artists aspire. It has also been said that the norms of the scholar threaten the artist. The latter seems to hold some truth for artists in this study. It is all too easy to begin thinking about those immortal classics on the library shelves or in the museums and lose the drive to make that poem or painting. Several artists in this study mentioned this problem, either in having it or trying to avoid it, writers in particular. Still, it is true

that most contemporary American artists have had faculty positions, permanently or intermittently, and both early and late in their careers. The judgment of the "truth" or value of their work will have to be left to history. The further point that those who express doubts about the ability of the university to nourish art in the sense of feeding into the artist's experience may be well taken, but may be irrelevant. The roots of art lie in the culture and in the artist's life experiences, often deriving from childhood. Perhaps for this reason, most artist-makers in this study did not feel that the university affected the nature of what they created.

If the university does not inspire art, it is not necessarily true that the artist-maker does not belong in the university. The university can and does offer survival, security, artistic freedom, and more time than any other job, as well as an enriching and supportive ethos. It is up to the artist to make his or her statement and to maintain integrity and independence and authenticity, if you will. Certainly some contemporary artists have been singularly successful in this regard. Such success may not be easy. A professorial appointment does seem to pose a certain amount of danger for an artist, budding or established, in the difficulty of negotiating two open-ended roles, particularly for an artist who is experiencing a creative block--and what artist will not at times. At such times it seems all too easy to allow one of the demands of the professorial role to

usurp the artistic role. Thus, an artist can become, as one writer put it, "100 percent professor," or can feel that "not writing for the public gets you out of touch," or that teaching destroys creative energy totally, or committee work blocks creating. All of these legitimate pressures, in other words, can become illegitimate.

Despite the dangers attendant upon a professorial appointment, artists in the study said, as did novelist Anthony Burgess on a late night talk show, that the university will afford the opportunity for someone to write the "big book" that will encompass an epoch. The responsibility for that genesis is the artist's, not the university's. Fra Lippo Lippi had to defy the Church to make his statement; the artist-teacher may have to defy Art as viewed by scholarly colleagues. The artist will have to remember the notion of William Inge, British prelate and author, of art as "half trade, half art" and recall that the Art that the scholar reveres came out of the gutters and orphanages of London, the West of Thomas Hardy's England, the bawdy theatres of England, the violence of Goya's and Picasso's Spain, and the monomania of Napoleon that inspired Beethoven's Eroica.

Finally, while the artists in the study were not willing to admit that the university was ther patron, because they felt they earned every bit of their way by teaching, there is some patronage of the artist in that the artist can earn released time and grants,

however small or intermittent, that do support art making. The artists in this study also has the use of foundries and presses and auditoria and stages. One artist in this study told how his art career was initiated one summer with a grant from his institution and the use of a press, out of which came his first prints. The prints were very well received in New York, and an art career had begun. There is also patronage of the arts in the sense that the university sponsors--as did the courts and churches of Europe--musical and theatrical events, poetry readings and museum shows, where the arts are accepted and practiced and where those who wish to partake of art do have an opportunity that would otherwise be lacking. A major cultural advantage of the university over the courts is their democratization of the arts.

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APPENDIX A

INTERVIEW SCHEDULE

1.0 BASIC PURPOSE OF WORK

1.1 What is the basic purpose of your work as an artist (humanist)?

2.0 RELATION TO UNIVERSITY MISSION

2.1 How does your artistic (humanistic) work relate to the mission of the university--teaching, research, public service?

3.0 NECESSITY OF UNIVERSITY APPOINTMENT TO PRACTICING ART (HUMANISM)

3.1 Is it necessary for you to be a university faculty member in order to be a practicing artist (humanist)?

3.2 If yes, why are you a university faculty member?

3.3 If no, why are you a university faculty member?

4.0 ADVANTAGES/DISADVANTAGES TO ART (HUMANISM) OF UNIVERSITY APPOINTMENT

4.1 What are the advantages of your university appointment to you as an artist (humanist)?

4.2 What are the disadvantages of your university appointment to you as an artist (humanist)?

5.0 ORGANIZATION OF WORK

5.1 How is your work organized in time?

5.2 How is your work organized in tasks?

5.2.1 Do you work on one or more than one task at a time?

5.2.2 Do you set goals?
If yes, are they short range?
long range?

5.2.3 Do you work with deadlines?

5.2.4 Do you collaborate?

6.0 CONDITIONS NECESSARY TO WORK

6.1 What conditions are necessary for you to produce art (humanism)?

6.2 Are these available in this university?

6.3 If available, are they adequate?

6.4 Has the university ever or is it now providing resources in support of your work? If yes, what was provided?

6.5 Are you now using or have you ever had outside resources in support of your work? If yes, what is being/was provided?

7.0 NEED FOR PEERS/COLLEAGUES

7.1 Is it necessary to your work to have a community of peers/colleagues?

7.2 If not, why not?

7.3 If yes, are they inside or outside of the university?

7.4 If yes, what do they provide for your work?

7.5 If outside and inside, is there a difference between what the two groups provide to your work?

8.0 ECONOMIC RELATIONSHIP TO THE UNIVERSITY

8.1 How would you describe the economic relationship between yourself and the university?

8.1.1 Patron?

8.1.2 Employer?

8.1.3 Other?

9.0 EFFECT OF UNIVERSITY AFFILIATION ON NATURE, QUALITY, QUANTITY OF PROFESSIONAL OUTPUT

9.1 What is the effect of your university affiliation on the nature of your professional output?

9.2 What is the effect of your university affiliation on the quality of your professional output?

9.3 What is the effect of your university affiliation on the quantity of your professional output?

10.0 RELATION BETWEEN TEACHING AND PROFESSIONAL OUTPUT

10.1 Does teaching help/detract from/hinder your artistic (humanistic) work?

10.1.1 If it helps, how does it help?

10.1.2 If it detracts from/hinders, how does it detract from/hinder?

(If neither of these answers raised the question of effect on creative energy...

10.1.3 What is the effect of teaching on your creative energy?

10.2 Do you like teaching?

10.2.1 If yes, why?

10.2.2 If not, why not?

(If neither of these raised the question of relationships with present and former students...

10.2.3 Could you describe the kinds of interchange you have with present and former students?

11.0 ACCEPTANCE OF WORK BY UNIVERSITY COMMUNITY

11.1 How fully do you feel accepted as an artist (humanist) by this university community?

11.2 Are you expected to produce research/ scholarship in addition to producting art?

11.3 Is artistic work (humanistic work) considered of equivalent value to research? If yes, why? If not, why not?

11.4 Do you perceive a professional division in this university between artists and other faculty members (scientists, humanists, researchers)? between humanists and other faculty members (researchers)?

If yes, why? If not, how do you perceive the relationships? If other, please describe the relationship?

12.0 REWARD

12.1 Are you adequately rewarded in this university for your artistic (humanistic) work?

12.1.1 In terms of tenure? Why or why not?

12.1.2 In terms of promotion? Why or why not?

12.1.3 In terms of salary? Why or why not?

(If not raised in answers above...))

12.1.4 Has your artistic work been considered in tenure and promotion decisions?

13.0 PSYCHOLOGICAL DIMENSIONS

13.1 Loyalty

13.1.1 How would you rate your loyalty to your department? Why?

13.1.2 How would you rate your loyalty to the university? Why?

13.2 Esteem

13.2.1 Does being an artist give you a sense of self-esteeem?

13.2.2 If yes, does part of this esteem derive from the university's esteem of you?

13.2.3 If not, is this lack of esteem by the unversity important? unimportant?

13.3 Satisfaction with university appointment

If you could choose another situation to being in this university--a real situation existing in this country today in which to work--what would you choose?

NOTES ON THE AUTHOR

JANET A. NOVOTNY, currently of Washington, DC, is an educational researcher, editor, and writer. Most recently, she was a member of the staff of the Division of Academic Affairs and Research of the Iowa State Board of Regents in Des Moines, Iowa. Prior to this appointment, Dr. Novotny held teaching and research positions at The Pennsylvania State University in education policy and English language and literature. Dr. Novotny holds bachelor's and master's degrees in English and the doctorate in higher education from The Pennsylvania State University. She has conducted research and authored publications on various aspects of higher education and higher education faculty. Her most recent publication, Mandatory Retirement of Higher Education Faculty," (February 1981) analyzes the impact of raising the mandatory retirement age to 70 on the profile of higher education faculty. Dr. Novotny is currently working on a study of the development of the performing, visual, and literary arts in colleges and universities. She works with several arts organizations in Washington, DC, including Artists' Equity and Cultural Alliance.

CENTER FOR THE STUDY OF HIGHER EDUCATION

The Center was founded in 1969 with three basic missions: the conduct of studies of institutional, state, and national significance in postsecondary education; support of the program in graduate studies in postsecondary education in the College of Education; and assistance to the Pennsylvania State University as "consultants in residence" on issues within the Center's sphere of interests and/or competence. Recent years have brought on increased emphasis on the topics with policy implications.

Dr. William Toombs is the current director of the Center succeeding Dr. Kenneth P. Mortimer who is fully engaged with research and teaching. There is a professional complement of five persons with faculty appointments. Drs. Toombs and Mortimer, both professors of higher education, are joined by Dr. S. V. Martorana, professor of higher education and former vice chancellor and provost of the Technical and Community Colleges in the State University of New York and Dr. Kathryn M. Moore, associate professor of higher education. The final faculty position will be filled during the coming year. Additional professionals with specialized interests or expertise also affiliate with the Center. Renee Friedman, Project

Associate, has had long experience with the unit and other research assistants, including five graduate assistants, are usually on appointment.

The Center also shares its activities with faculty from other professional areas and the disciplines at The Pennsylvania State University to further research studies. During 1981-1982, fifteen faculty associates have been appointed from six different colleges at the University. Together with the Center staff, they are currently engaged in about twenty studies on a variety of topics in postsecondary education including: management and finance of colleges and universities, regionalism in statewide postsecondary education, faculty personnel issues, the financial implications of collective bargaining, and the career patterns of administrators.

Over the last three years the Center has received external support of almost $500,000 from such agencies as The Carnegie Corporation of New York, the Pennsylvania Department of Education, the National Science Foundation, the Kellogg Foundation, The Fund for the Improvement of Postsecondary Education, and the National Institute of Education.

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